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TAKE IT OR LEAVE IT

A few months ago the Hilton Audio Products, Inc. of Concord, California, ran a survey among the callers of the country. The results have been tabulated and I've just received a copy of the results. It is interesting reading. Perhaps we will give you a rundown in the next issue.

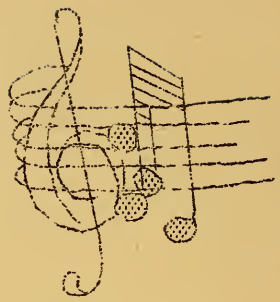
One item in particular was of great interest to me. The questionaire asked: "Is your callers' association doing a good job for its members?" The report goes on "The 1967 figures were not very good. The 1970 picture is even worse. There is one bright spot in this otherwise gloomy picture. The callers who reported from the New England area gave their callers' association a resounding, near-unanimous vote of confidence, with several using words such as "Superior" and "excellent" to describe their opinion of NECCA."

I am proud to be a member of NECCA. Sure, I have not always agreed with everything they've done. So what? Anyone who thinks that 300 to 400 Yankee callers are going to have 100% unanimity in their proceedings is indulging in wishful thinking. We can disagree, violently sometimes, and still remain good friends.

So, a tip of the hat to NECCA. It is in good hands.

Sincerely

Ralph



AT EASE WITH LIVE MUSIC

by AN OLD PRO

To a young or new square dance caller finding himself face to face with a live band for the first time, is a traumatic experience. Here are a few hints, suggestions, etc. that may help to make it an enjoyable experience to be remembered with joy instead of a disaster you'd like to forget.

"How many instruments will I need for my dance music?" This frequently asked question shows that many do not appreciate the change that the Electronic Age has made in handling this problem.

In the old days, there was no amplification for musical instruments. For that reason, many instruments were required to give a volume of sound adequate for a large hall. But today, practically all instruments used in a square dance band are amplified and the volume of each is regulated by the simple setting of a volume control dial.

The problem is changed from determining the number of instruments required for volume to the number of in-

struments for proper quality and color. Many students of the subject think the ideal band is composed of five pieces: violin, guitar, bass, banjo and accordion. A four piece band is good. Fewer than four can turn out acceptable music when limited finances, or the simple unavailability of particular musicians make it necessary to sacrifice quality and color.

The question "How many instruments do I need?" is answered thus: best band, five pieces; good hand, four pieces. As the hall is larger the consideration is not how many pieces are in the band, but in the disposition of the P.A. system, and in the number, type, and placement of speakers.

Be most careful to balance voice and music. Neither should dominate the other. There can be no synchronisation of music and call if the voice is so strong that the musicians cannot hear themselves or if the music setting is so high that the voice does not come through clear and intelligible.

This balance is not easily achieved. Halls vary widely in their acoustical characteristics. Even in the same hall, the setting that is good when but few people are present becomes less and less effective as the floor becomes crowded. The caller (or his talented wife) must keep this in mind and check out the sound level in various parts of the hall as the evening goes along. For proper balance, the caller's voice must dominate, the next level should carry the fiddle or lead, and the third level should carry the rhythm section. Also, remember that a hall with poor acoustics is better handled with a low volume. The higher the volume, the greater the bounce and confusion of sound.

Loosen up! Everybody's on your side! And your musicians are as anxious to see you put that dance over as you are yourself!

The caller who is too serious, critical and over-

anxious will make the orchestra tighten up. The end result is a "rat race" between the caller, orchestra, and dancers, and you have a flopperoo on your hands.

Loosen up! Everybody's on your side! And your musicians are as anxious to see you put that dance over as you are yourself! Sure, we said that before, but it's worth saying again!

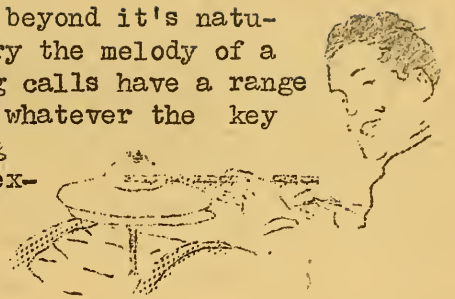
Put a vigorous accent on praise! Give your musicians a broad smile and relax!

If dancing is to be fun, it must be comfortable. So we have been advised many times by the keenest students of the square and round dance movement. What is "comfortable" tempo will vary of course, with the average age of the dance group. The young teen-age groups seem to thrive on utter confusion. They measure their fun in decibels, apparently, and the higher the noise level, the higher they step. The older folks, we find, want a tempo that they can follow with precision in an effortless glide.

Every dancer must feel the drive of music however, if his dancing is to be comfortable and satisfying. To impart such a feeling at a moderate tempo, it has long been observed, the caller and the musicians should capitalize upon strong accents. Then the dancer is led but not pressed; sated but not force-fed!

It is true of course, that a good, well-trained, sensitive, and experienced band can make any caller look good. It is just as true that an experienced caller can make a good band look terrific. A caller with spirit, rhythm, and a knowledge of music can "rock the joint" and set the fingers of the musicians and the feet of the dancers all a-dancin'.

Why force your voice beyond it's natural range in order to carry the melody of a singing call? Many singing calls have a range beyond the natural voice, whatever the key chosen. Practice pattering through the high and low extremes. Latch on to the melody when it's in your natural voice range and you'll sound better!



Don't name a hoedown and then require the orchestra to play it in one certain key. Many a hoedown is written in such a key as to make use of open strings and double stops to favor the fiddler who has only four strings to work with. When you call for it in another key you may put the fiddler at a tremendous disadvantage. If you feel that you must have a particular key, just name it, and let the orchestra select the hoedown. However, it is not necessary for you to be wedded to any one key. Listen to the chord, and key your patter to any of these intervals: 1st, 3rd, 5th, or 8th. (Do, Mi, Sol, or Do).

Why not include in each program at least one dance in 6/8 time? Any of the patter figures and breaks can be done satisfactorily in 6/8 time, and your dancers will enjoy a pleasant change of pace and rhythmic feeling. This is particularly true today because so many of the modern hoedowns feature a very strong counter beat (or "chuck"). The patterns may be depicted as follows:

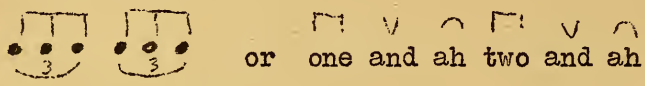
Modern Hoedown Beat

⊓ ∨ ⊓ ∨
(one and two and)

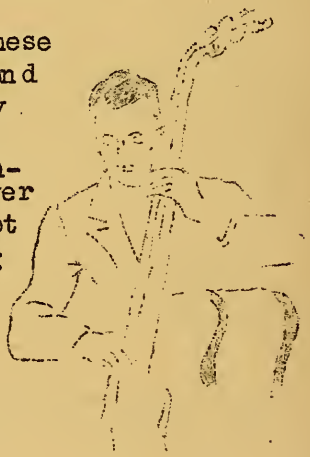
Six-eighth beat:

⊓ ∨ ⌒ ⊓ ∨ ⌒
(one, two, three, four, five six.)
or ONE and ah, TWO and ah

Although in 6/8 time there are, technically, six beats per measure; the rhythm is essentially duple because of the strong accent on beats 1 and 4. At the speed we play them for square dancing, we actually have two groups of three eights notes per measure which we play as triplets:



It is obvious from the pattern that you have two strong and four weak beats for patter syllables per measure. Try a patter call to one of the better-known melodies in 6/8: "Blackberry Quadrille", "Haste To the Wedding", or "Irish Washwoman".



The attributes that make all these things possible are the following, and any caller can acquire them by study and practice. Don't look for short cuts - there aren't any! Only by constant study and practice will you ever become a caller. If you cannot accept this basic truth then the best thing that can happen to square dancing is for you to get back onto the floor and take up dancing again.

(a) Good, natural, or acquired sense of rhythm.

(b) Enthusiastic spirit motivating the physical mechanics of putting the proper stress on the strong and weak beats of the music.

(c) Training of the diaphragm to put the proper punch into the vocalizations while relaxing the throat. Without the use of the diaphragm, one gets volume by tightening the throat muscles. This produces a tone without body and resonance.

(d) At large jamborees, make it a practice to use

singing calls that your musicians are familiar with and have played many times for square dances. Remember that at a jamboree there is usually an accoustical problem and you go up to the mike cold. Use a patter call rather than the latest singing call sensation that neither you nor the musicians know well.

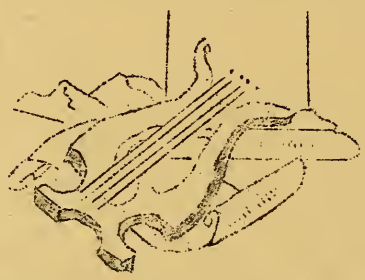
(e) Relax, and be prepared for a goof. Remember, only the poorest callers never admit an error!

Dancers like a singing call, despite some technical criticism of the caller's inability to place his directions ahead of the musical phrase. The dancers don't care about these technical problems. They learn the dance and dance it on phrase along with the music and enjoy it. They do not expect the surprise element that they enjoy in an improvised patter break, and since there are plenty of hoedowns that the caller can use for the surprised delight of the dancers, why should he feel so strongly about predirecting a singing call?

This technical criticism has so worried some callers that they have attempted to patter ahead of the phrase. This practice not only destroys the thrill of a singing call dance, but also throws a great big "monkey wrench" into the rhythmic consciousness of the musicians. Everybody is unhappy except perhaps the caller who has the satisfaction of attempting to correct a technicality in the singing call. Please don't do it, fellows. Whether you sing or patter a singing call, do it on vocal phrasing and you will have happy and enthusiastic dancers and musicians.

Don't forget to ask your orchestra to be ready for a soft "goodnight waltz" in moderate tempo.

When the norvhestra glides gracefully into the waltz immediately following the caller's last phrase of patter, you have a gracious and pleasant background of sound for those closing remarks. Of course you are going to wish the dancers Godspeed and tell them how much you enjoyed calling for them! And some will remain on the floor, enjoying the final few minutes of the waltz. Others will be making ready to go to their own "Home Sweet Home." But even those who do not waltz will appreciate a program well finished and will enjoy this soothing termination to an evening of wonderful recreation.



Baseball player to umpire: "I shall return to the dugout in a moment, but first, this word about your ancestors - ".

Reputation is a large bubble that bursts when you try to blow it up yourself.

Many singers who perform on TV do not seem to know what to do with their hands. Suggestion: It would be a good idea if they used them to cover their mouths.

If you don't think a girl is dynamite, try dropping one after a courtship she thought was serious.

A running mate is a husband who dared to talk back to an aggressive wife.

Beware of the man who tells you that you can't take it with you. He'll try to take it with him.

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MAKE IT SIMPLE

MAKE IT FUN

by DAVID PAYNE

Does the program you develop as a caller reflect the preference you feel as a dancer? Or are you still in the "show off" stage and call mostly dances in which you think you prove your ability as a singer and a master of the latest razzamatazz that resembles a close-order drill performed at high speed?

I am prejudiced against certain romping figures which a consider on a par with children's games. On the other hand, I feel that because a dance is relatively easy and flows together well with minimum confusion is not justification for classifying it rough-house with bucolic hoedowns.

As a rule, the best callers are exacting perfectionists, though they have learned through disappointing experience not to expect the ideal every time they call a dance. They have learned that they will come the closest to achieving the ideal if they stay with the more or less standard calls ninety percent of the time.

There is also an occasional square dancer who is only grounded in the traditional figures and who demands figures untainted by too much innovation. Notice that I said "too much innovation". They will love and eat up slight deviations from the traditional norm but you should try to sugar-coat it and not try to cram it down their throats willy-nilly. Yet how greatly do these dancers davor the unusual exit from a formal fig-

ure! How well they relish a fresh break.

But square dancers in the mass are not steeped in dance background, nor are they perfectionists in their dance preferences. They simply assemble for a good time. They are indifferent to whether you call the latest record releases. They lean toward the robust but simple squares and mixers. The dances that zoom in popularity and stay around for years are the zesty, the busy dances; the yeasty, bubbly, fast-moving squares that are easy to call and to dance on the musical phrase; also the active mixers that cover some floor space and lead to a succession of fresh partners. You remember some of them well: "Alabama Jubilee", "Hurry, Hurry, Hurry", "Open Up Your Heart", "Bill Bailey", "My Little Girl", "Just Because" are a few of them. They have a common de nominator of movement and lightness. The dancers know the original words that go with the songs and will sing along with the caller. This is good. It engenders enthu siasm on the floor; the kind of enthusiasm that merely needs a little steering to ensure an evening that the dancers will long remember.

Give a thought then, to the novel, the surprise twist, the fresh little bit that you can toss in without a lot of walk-through. Better yet, throw it in with no walk-through if possible; the dancers will like it better that way. Keep it simple. Keep it full of movement. There's the frosting on your square dance cake. Beneath that frosting serve your dancers the solid, sub stantial, traditional dances that are going to survive the calling efforts of all.

FIDDLERS FROLIC

Reverence for old traditions is the catylist that started the Old Time Fiddlers of Vermont on their way to national prominence. Fellowship and the joy of living brings old and young, laborer and scholar, together in Crafstbury Common, Vermont, each summer.

The man who got this merry avalanche rolling does not play the fiddle himself, nor do all, from near and far, who support the renaissance of this musical folklore.

Rev. Arnold Brown, the jolly, gregarious minister of the local United Church, loves people and loves music. The songs that are revived and created by the fiddlers in Vermont are a genuine link between past and present.

"What counts is the pleasure derived from these old-fashioned gettogethers," says Rev. Mr. Brown. "It's only a natural consequence that thereby, an otherwise extinct custom is being preserved."

Though he has a strong, warm voice, that breaks gladly into song or hymn, Rev. Brown's interest reaches beyond the sonorous to embrace many a cultural heritage. While ministering in South Dakota, the New Englander encouraged the Sioux Indians to keep up their tribal dances and drum beating.

When he obtained the hilltop parsonage in Vermont a decade ago, his concern for regional talents was stimulated by the late Pete Wells, then 89 years old but still fiddling enthusiastically.

The Horse and Buggy Club of his church helped Rev. Brown discover other fiddlers who were scattered throughout the Green Mountains. Many were invited to the club's annual chicken barbecue, but only a few heeded the call to what became the first contest in 1963.

"They are very humble and often quite self-conscious, these fiddlers. To get them out of their shell to perform in public took more than a little gentle nudging." recalls Rev. Mr. Brown.

At the very first contest the audience was thrilled and has remained loyal. Hours of enjoyment have followed since the fiddlers' revival has become widely known. A student at nearby Goddard College in Plainfield, smitten by the zest of the first contest, compiled a list of prospects for the next year, and thus, the Northeast Fiddlers Association was born. Members - they need not be fiddlers - gather regularly in various Vermont towns and villages for sprees of merriment and musical cheer. A varied repertoire accumulates, and there are always elements of surprise along with nostalgic remembrance at contest time.

Practice makes perfect, as the saying goes, and the quality of the performances has improved from year to year. An unpretentious spirit, however still prevails. Rev. Mr. Brown and his audiences are always amazed anew by the perserverence and skill of the fiddlers.

"All day long a man may work in a granite quarry,

in an auto shop, on a farm, or in a carpenter's shed, using his hands so differently; then in the evening the same hands and muscles are able to diversify their function completely. Such sweet and mellow tunes are extracted from the instrument!"

To overcome the fiddler's inherent reserve takes the proper balance of self-confidence and ability. "It's like raising children or training athletes," explains Rev. Brown. "You must know just when to assert and where to control. There is no virtuosity involved. It is the feeling the fiddler puts in his melodies and the inventiveness of finding a different style for the same tune that charms."

Fiddlers at the Craftsbury Common contest have no age limit. Pete Wells was a contestant at 91. Neil Rossi of Cambridge, Mass. has been the youngest, being but 19 when he played "Blackberry Blossom" and "Bill Cheatam" in the 1967 old time fiddlers' contest. That year the winner was Ossia Proff, of St. Johnsbury, Vt. with an original composition.

Richard Blaustein, a post-graduate student in Indiana, usually comes the farthest distance. Bunny Kop of Connecticut, hearing Blaustein's composition "Crafts bury Common" on a record was inspired to unearth her grandad's fiddle. When she came to the contest last summer, she brought her own accompanists. Vera Vanderlaan of West Newbury, Vt. and Danny Bell of Sheffield, Mass. on banjo and guitar, provided background music to Bunny's rendition of "Cripple Creek".

At the first Fiddlers' contest only seven heeded the invitation. In the intervening years, response has grown to as many as 27 competitors, and the event is being extended into a more comprehensive festival.

The 1970 Old Time Fiddlers' Contest on July 25, starts with preliminary judging on the village Common at 2 in the afternoon. Donations will take the place of the customary $1 admission. Tickets for the $2 chicken barbecue, at which the fiddlers are the guests of honor, are available at supper time, from 5 to 7 p.m. in the dining hall of the Sterling School, and at the United Church.

The final judging at 8 p.m. may be on the Common, weather permitting, or otherwise in the Craftsbury Common Academy, the public school opposite the parsonage.

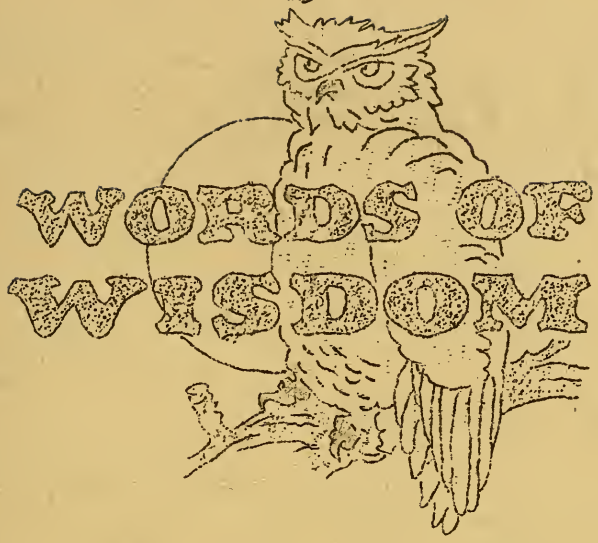
"When it comes to music and folklore, there are no generation gaps," says Rev. Mr. Brown. On this spectators and participants agree as they gather in this northern Vermont colonial township, at the summit of a triangle formed by Craftsbury Village and East Craftsbury in the Black River Valley.

Four fat farmers fried 40 frozen franks for friends.

The basic cause of failure comes from beginners looking for employment instead of work.
A girl can always tell when the right guy comes along - he notices her!

The way of a maid with a man usually leads to an expensive restaurant.
For a man to remain a bachelor calls for a cool head - or cold feet!

When the white man came to this land of ours, the Indian were running it. There were no taxes, no debts. The women did all the work. And dopes that we are, we thought we could improve on a system like that.



In this day and age, there are committees for everything. When an idea pops up or when a problem arises, we no longer seem capable of thinking for ourselves and appoint a committee to do it for us. Our society is full of them.

The problem is that it's hard to find one that does something. The following bit of satire is a negative approach to solving the problem, but it gets the point across.

HOW TO BE A GOOD COMMITTEE MEMBER

1. Don't attend meetings.
2. Be sure to leave before the meeting is over.

3. Never say anything at meetings; wait until you get outside.
4. When at meetings, vote to do everything. Then go home and do nothing.

5. Next day, find fault with the officers and committees.
6. Take no part in the organizations affairs.

7. Be sure to sit in the back, so you can talk to a friend while meeting is going on.
8. Get all the organization will give you, but give nothing in return.

9. Never ask anyone to join the organization.
10. Talk cooperation, but never cooperate.

11. If asked to help on anything, always say you haven not time.
12. Threaten to resign at every opportunity, and try to get others to do likewise.

13. Never read anything pertaining to the organization, as you may become enlightened.
14. Never accept an office, as it's easier to criticize than to do anything.

15. If appointed to a committee, never give any time or service to the committee.
16. Never do anything more than you have to. And when others willingly and unselfishly use their ability to help the cause along, howl because the organization is run by a clique.

In other words, remember the old saying: "The ideal committee is composed of three members, one of whom is sick and another is never there!"

NANCY SHEPARD in FOOTNOTES

1**********

He who laughs last is the one who intended to tell the story himself a little later.
Imitation is the most annoying form of flattery.

We never heard of a mod rushing madly across town to do a needed kindness.
Tipping has been defined as paying wages to other folks' hired help.

BORN: May 7, 1970 a daughter, Laura, to Mr. & Mrs. T.Y. Tanabe.
BORN: June 4, 1970, a daughter, Tanja Ingeborg, to Mr. & Mrs. Frederick Aalto.

MARRIED: August 15, 1970, Teresa Haskin to Denis Robinson, Saint Margaret's Church, Newport, Vermont.

A Labor Day Weekend, Sept. 5-6-7, at Buffalo Gap, West Va. with Andor Czompo. Contact Mel Diamond, 2414 East Gate Drive, Silver Spring, Md. 20906, for further information.

CDS - AMC Cardigan Weekend, September 18-20. Write to Louise Winston, 2 St. John Street, Jamaica Plain, for more information.

Plan to attend the Philadelphia Folk Festival, August 28-29-30. Sponsored by the Philadelphia Folksong Society. Further information by writing Philadelphia Folk Festival, 7113 Emlen St. Philadelphia, Pa. 19119.

October 2-4, 1970 Alpine Oktoberfest in Stowe, Vt. Contact the Taylors, 62 Fottler Ave. Lexington, Mass. for more indormation.

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Folk Dance Weekend with Dick Crum and Duquesne University Tamburitzans, at State University College at Cortland, N.Y. Write to Ann I. Czompo, HPER - SUCC, Cortland, N.Y. 13045 for full information.

The FIRST BOOK on the folk culture of Maryland since 1925, when the American Folklore Society published as volume 18 in its memoir series Whitney and Bullock's Folk-Lore of Maryland will soon be published. The book is by Dr. George Carey, of the University of Maryland and treats genres of folk culture found throughout the state.

Dr. Leo H. Berman, 17 Otter Trail, Westport, Conn. 06880 is interested in a tape exchange of folk music. He has a large collection of folk music, especially that taped from radio broadcasts. He can exchange any size reel and the usual speeds of either full track, half track, monaural or quarter track stereo.

The Roberson Folk Dancers announce their fifth annual Fall Weekend at Scott's Oqiaga Lake House, Deposit, N.Y. Oct. 9-11, 1970. Staff will include Paul & Gretel Dunsing, Jane Farwell & Ralph Page. Write: Scott's Oquaga Lake House, Deposit, N.Y. 13754 for information.

ANNOUNCING: The Bannerman's Thanksgiving Folk Dance Weekend, November 26 through November 29, 1970. A weekend of dancing, family fun and recreation in the beautiful Shenandoah Valley at Massanetta Conference Center, near Harrisonburg, Virginia. With the Bannermans will be Ralph Page who will specialize in New England contra dances, and squares, as well as old-time Lancers. Write to Mrs. Glenn Bannerman, 3805 Seminary Ave. Richmond, Va. 23227, for more information.

Thomas Sargent, well-known folk dancer of Greater Boston gave an organ recital at the Church of St. John the Evangelist, Boston, Sunday, August 9, 1970. The program was presented in partial fulfillment of the requirement for his degree Bachelor of Music.

The Country Dance Society, Boston Center announce the following dates: Sept. 16: start of weekly English country & morris classes, Cambridge YWCA - 7:45 to 10:45 pm Sept. 24: start of weekly Drop-Ins - square & contra, 3 Joy St. Boston, 8 - 10:30 p.m.; Sept. 28: start of English country classes, Old South Church, Weymouth, Mass. 8 - 10:30: succeeding dates: Oct. 19 & 26; Nov. 9, 17, 23 & 30.

Few lovers of New England folklore and music will want to miss "SLIPTOWN, The History of Sharon, N.H." $12.50 per copy from G.H. Tilden Co. Main St. Keene, N.H. 03431 or from the author, H. Thorn King, Jr. Old Dublin Road, Hancock, N.H. 03449. Add 20¢ postage.

Send $1 to Conny Taylor, 62 Fottler Ave. Lexington Mass 02173 for his monthly bulletin of folk dance classes and events in the Greater Boston area.

There is still room for you at the N.H. Fall Camp, Sept 9 - 14, 1970, at East Hill Farm, Troy, N.H. Staff will include: Conny Taylor, Ada Dziewanowski, Paul & Gretel Dunsing, "Duke" Miller & Ralph Page. More information by writing Ada Page, 117 Washington St., Keene, N.H. 03431. Beginners welcomed at this camp.
Gordon H. Tracie, of Seattle, Wash. has returned from a 3-month visit to Sweden. Most of that time was spent in recording the folklore and folk music of Delarna, Sweden, especially old-time fiddle music. Few people in America realize that the fiddle was THE traditional folk instrument used in Sweden for dancing.

FOR SALE

FIRST TIME IN U.S.

THE RALPH PAGE BOOK OF CONTRAS. 22 dances; directions, & suitable music, including some 20 original tunes written by the author. Maild postpaid anywhere in North America, $1.50. From Ralph Page, 117 Washington St. Keene N.H. 03431. Chech or M.O. U.S. funds please. Published by The English Folk Dance and Song Society.

TRADITIONAL DANCING KEEPS PACE

by ED MOODY

It is said that man's mind starts to jell at the age of fifty, then becomes more and more set as the years pass by. I have that many years plus a score and a few more, thus I should be pretty well set by now.

So - - when this Square Dance Program went haywire and expanded itself from 20 sensible basics to 20 times as many screwball commands, most of which are badly named and completely non-directional, I revolted. There is enough material in the 20 sensible basics to last a man a life time. This is certainly not true of the synthetic potpourri shoved at him in 40 to 50 lessons. He may be enthusiastic for a short while, but the wild pace will wear him out too fast. I am not against change; I am against revolution! Perhaps a half-dozen of the 500 "new basics" will survive and become an integral part of our traditional dancing in the years ahead. The remaining mish-mash is just so much fol-de-rol and a waste of time to try to master.

However, I did find a pasture with plenty of green fodder available, by attending dances all over New England. Then by process of elimination picking up a Gem

or two here and there of fine all-moving, smooth-flowing figures. These Gems certainly prove that today's so-called Traditional Dances have, regardless of all the hokus-pokus to the contrary, progressed with just the proper momentum to captivate progressive people and keep them as permanent dancers, which is something the Way-outs can't say.

I have selected several of the very best that I have accumulated over the years from such master callers as Ralph Page, the late Rod Linnell, "Duke" Miller, Mal Hayden, Dick Leger, Charlie Baldwin, Walter Meier, and Paul Becker. I have put them into this article to illustrate the fact that smooth rhythmic dancing will keep Square Dancing alive.

The dollar Mad-caps can short sightedly continue to drive dancer after dancer to his or her own fireplace, but Progressive Traditional Dancing will survive.

Let's start right off with a very interesting figure which Ralph Page plucked out of the Deer Park Lancers. Several callers have toyed around with it since its revival and turned it into a modern full-of-action square. It would seem to be dated about 1886 as President Grover Cleveland was married then and spent his honeymoon at Deer Park Manor. Perhaps this Lancers was created then and named to celebrate that honeymoon. Yet the figure itself may far pre-date 1886.

Now most good callers use an ad-lib starter or introduction, called on the fly to fit the music being used, so let's plunge right into discussion of a most interesting figure:

The head couples promenade all the way around till #1 faces #2 and #3 faces #4. #s 2 & 4 have turned a slight angle to meet them face to face when they arrive.

Now a figure is performed such as a full ladies chain - a full right and left through - a star right, then left, or any other that the caller may choose at the moment.

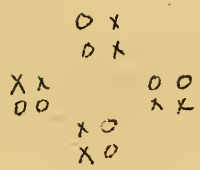
After this figure is completed the Sides or # 2 & 4 couples arch and the heads (1 & 3) duck under, thus starting an all moving Dip and Dive to home positions.

Now the head couples promenade the wrong way round till #1 faces #4, and #3 faces #2 for a repetition of figure and the Dip and Dive.

Then, after the customary break in the middle of the dance, the action begins again by having sides promenade all the way around set to meet the heads, where the entire pattern is repeated, followed by a closing figure, again ad-libbed by the caller.

Although this is a very old figure some callers have found that it fits Sets In Order record "Cocoanuts" SIO #150B recorded by Tommy Cavanaugh of England. This is a dandy 32-measure dance which can be enjoyed by all levels of dancers.

This next dance was taught by Charlie Baldwin at Ralph Page's YEAR END CAMP in 1968. It is interesting but the "Sage of Chheshire County" advises that it should only be used as a demonstration piece and not fed out to your usual dancers. Who am I to disagree? But I do!

Double  Quadrille

Use any Lancers - or March record at about 115 p.m.

Grand Square - all 8 couples
Four ladies chain in the inside square
Then a full turn to face the outside couples
Square through four hands
Move on to the next couple
Square through five hands
Move on to the next couple
Pass through - face your own - then with new partner, right and left through
Outside couple dive through (new outside couples Frontier Whirl to face center of set)
Inside square - repeat dance - four ladies chain, etc. including the Dive through.

Now, everybody will be with original partner half-way round the set from original position.

Inside couples make an arch - outside couples dive in - and now our outside square is on the inside, and original inside square is on the outside.

Repeat figure twice from the 4 ladies chain to the Dive through - then

Inside couples arch - outsides dive in. All are now with original partner in original positions. Repeat the Grand Square.

This sounds complicated, but it really flows and contains only traditional movements. "Square through" is the original way of doing a right and left, and Frontier Whirl" has been done for two or three dance generations without having a name put to it!

The late Rod Linnel, who had few equals as an arranger of traditional figures, put this one together and he called it at a square dance camp some seven years ago. Everybody is moving all the time with little or no confusion. It surely proves that the progressive Traditional Callers were well ahead of the time and busy burying visiting couple dances back at least ten years ago. The dance has no particular name. It can be done to any properly recorded fiddle tune. As usual you supply your own introduction:

Head couples star right and break that up with al allemande left on the corners as you come around to them in the star - then a Grand R & L. all the way around to home place.

Side couples forward and back, then do si do their opposites and walk right into a Grand R & L.

Then the heads cut in to make it a Grand R & L in eights. Do si do partners when you meet - then continue the Grand R & L to home position. Now a swing (New England style) and a full promenade all the way around.

Use any break you like
Then reverse the pattern
Any closer that you wish.

If I remember correctly Rod introduced this dance by saying that though any Go-Go dancer would think he was doing the latest figure, they would actually be doing some fine old movements, properly entwined to give the impression that it was Western style, even though it actually was Real Yankee.

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WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebeckahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO - any old-time dance music for violin or full orchestrations. Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

****

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2 - 7144

****

"Duke" Miller presented this one at the New Hampshire Fall Camp in 1967. I believe that both Miller and Page collaborated in putting it together. Timing in this one on the part of the caller is paramount, and if he is right on the button, any level of dancer can get a boot out of it. As usual your caller will make up his own introduction, then flow into the fluid-like pattern:

The head two couples go forward and back
The side two couples go down the center and then cross trail - separate and go around the outside to their home places

WHILE SIMULTANEOUSLY

#1 & #4 do a double Susie Q (Opposites right hand round; partners left hand around) twice. Now all go to their own corners for a right hand round - then to
Own partners for a left hand round - twice around - All four ladies do a grand chain over and back

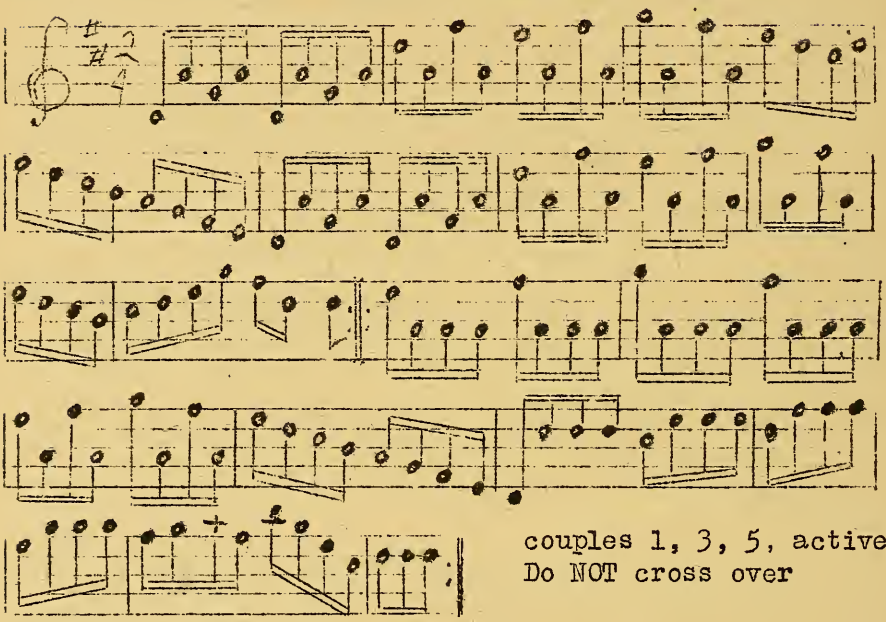
Your caller now puts in any break he sees fit
Then pattern is reversed with sides forward and back, etc. etc. Then caller closes dance with whatever he sees fit.

Continued and well arranged action in perfect step with the music gives one a true satisfaction of being a good dancer when the above is completed. It is neither Traditional nor Western. It is merely good dancing to be well relished by all your dancers.

- to be continued -

CONTRA DANCE

CINCINNATI HORNPIPE



couples 1, 3, 5, active
Do NOT cross over

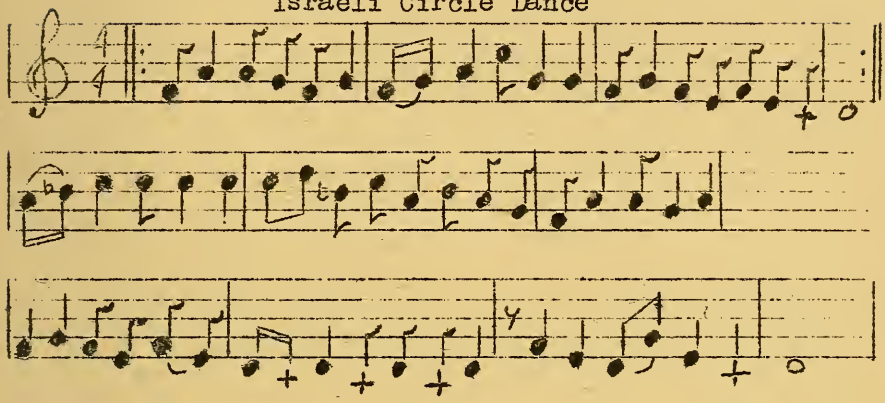
All forward and back
Half right and left with couple below
All forward and back
Half right and left to place
Down the center with partner
Same way back, cast off
Right and left four with couple above.

The tune, "Cincinnati Hornpipe" is one of the greatest contra dance tunes ever written. George Gulyassy recor ded a terrific recording for Folkcraft several years a- go. Not every fiddler can play it. The best ones could and George without doubt is the greatest fiddler in the United States, bar none.

FOLK DANCE

SHIBOLETH BASADEH

Israeli Circle Dance



Formation: Circle of dancers facing center with hands joined and down, no partners needed.

I. All move to the right (Ccw) sidewards with a step on the right and bring the left alongside and step on it, repeat twice more and again to the right and hop on right foot while dropping hands and making a half turn to the right (Cw). Rejoin hands with all now facing out. (step, together, step, together, step, together, step, hop and turn).

All move to the <u>left</u> with same action as above (still moving Ccw) starting on the left foot and finishing with a hop on the left, turning to the left (Ccw) and rejoining hands and facing center again.

Repeat all of Part I

II. With hands still joined and down, all face right and dance two step-hops starting on the right foot. On the second step-hop, turn to face left - then dance

backwards with two more step-hops. Again, on the second step-hop, turn to face right.

Repeat all of Part II. Note: this means eight continuous step-hops, moving Ccw all the while.

LLL. All face center and twke two long step-hops into the circle starting on the right foot, then move backwards out of the center with four small step-hops (these are non-vigorous and close to the ground - in contrast to the two previous step-hops).

Repeat dance from the beginning.

NOTES ON THE DANCE

Shibolet(h) Basadeh is one of the most useful dances in our repertoire. We find that it is a good one for begin ners and, because of its spirited melody, equally enjoy ed by experienced dancers. Since the required steps are simple (side step and step-hop), this is a dance that we recommend to start off an evening of folk dancing - it'll get everybody to join in (no partners) and help you to get things rolling in a lively fashion.

Part I should be danced with small side steps in a moderately sedate manner. In Part II, much more ground is covered as the vigorous step-hops are used - and in Part III, the climax of the dance is reached as all swoop into the center. The final four step-hops serve to form the original circle and prepare the dancers for the first part again.

Teaching tips: After walking through the dance, remind the dancers that all of the movement in Parts I and II is in a Counter-Clockwise direction (regardless of which way they are facing) - also watch for the few who will turn in the wrong direction in Part I (tell them to turn in the direction they are moving, i.e. to the right when moving right and to the left when moving lwft).

Although used exclusively as a recreational dance in this country, Shibolet Basadeh, as done in Israel, is a revival of an old Passover ceremony in which the first sheaves of barley were harvested in the fields and brought to the Temple. The lyrics tell the story of the harvest awaiting and the villagers picking up their sickles and preparing for the task ahead!

In the book, "Dances of the Jewish People" by Dvora Lapson, the dance is credited to Lea Bergstein and the music written by M. Weiner. The lyrics also can be found here, both in Hebrew and in English. We have three excellent records for this dance: Folkcraft F-1109 which is an instrumental version; Folk Dancer MH-1150 which includes a vocal duet and Elektra EKL-206 which is a 12" LP with a solo vocal (this one is much shorter than the others).

In a brand new book, "Thesaurus of Israeli Dances" by Robert Donaghey, another version of this dance is given - as a couple dance which the author categorizes as "hard".

We don't remember when we first learned this circle dance, but we've taught it hundreds of times - always with great success.

SPECIAL

Ted Sannella announces that he will start his fall and winter series of open dances Sept. 11, at the First Church Congregational, in Cambridge, Mass. Series continues every Friday evening 8:30 - 11:00 p.m. and will feature ethnic folk dances as well as contras and New England-type squares. Everyone invited.

BOOK REVIEWS

IN OLD CONNECTICUT. Todd, Charles Burr. The Grafton Press. 1906. viii # 244 pp. A Record of Quaint, Curious and Romantic Happings in Colonie Times and Later. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-26612. $7.50

This book presents 19 chapters of material gathered from such Connecticut bypaths as letters, journals, newspapers, logbooks, and conversations with older inhabitants. Combining fact, lore, and legend, these accounts exhibit the mode and tone of New England life in the early days. If you live in Connecticut, or your family originally comes from there, you will find this an informative book.

ANCIENT SONGS AND BALLADS. Ritson, Joseph. London 1877. xcii # 436 pp. Reissued by The Singing Tree Press, Detroit, Mich.1968. L.C. 67-23930. $16.50.

Ballands and songs from the reign of King Henry II to the Revolution. Two prefatory essays provide invaluable background information on ancient English minstrels and the songs, vocal and instrumental performances of the ancient English. To the serious student of folk song, this is a recommended book. To the not-too-serious forget it! For this reason - no music for the songs and ballads are included. The price is too high anyway.

NORSE MYTHOLOGY: Legends of Gods and Heroes. Munch, Peter Andreas. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. #68-31092. $14.00.

This study is divided into three sections: I, the Myths of the Gods; II, the Heroic Legends; III, the Worship of the Gods. If your ancestors came from Scandinavia you will want this book. Recommended.

ANCIENT MYSTERIES DESCRIBED. Hone, William. London 1823 300 pp. Engravings. Addenda; Glossary; Index. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 67-23905. $9.50.

The book involves the English Miracle Plays, etc. To the serious student of religious history and lore this is an excellent book.

GRIMM'S HOUSEHOLD TALES. Grimm, Jakob L.K. London 1884. Introduction by Andrew Lang. Reissued by Singing Tree Press, Detroit, Mich. 1968. L.C. 68-31090. $27.50 for the two volumes.

This is a standard work. Perhaps you can sell your local library on the idea of purchasing it, but at the price quoted it is too expensive for a reprint.

AMERICAN PLACE NAMES. Holt, Alfred Hubbard. New York 1938. 222 pp. Republished by Gale Research Co. Detroit, Mich. 1969. L.C. 68-26574. $7.50.

This standard study provides pronunciations for over 1700 esoteric or difficult-to-pronounce names of towns, rivers, lakes and mountains in the United States. Every radio announcer and TV telecaster should be required to have a copy of it on their desk before every broadcast.

THE PLEASURES OF THE TABLE. An Account of Gastronomy From Ancient Days To Present Times. Ellwanger, George H. New York 1902. xvi # 477 pp. Reissued by Singing Tree Press, Detroit, Mich. 1969. L.C. 70-82031. $15.00.

To all lovers of good food this book will be a delight and a joy, and there is enough history and folklore to justify historians and folklorists purchasing it.

ITS FUN TO HUNT

The following items are from the pages of The Cheshire Republican, a weekly newspaper published in Keene, N.H. for some eighty years during the 1800s and 1900s until 1912. We find these old-time dance items of interest.

2/11/82 West Swanzey:- Champion engine company will give a social dance at Evan's hall, next Friday evening, when they expect a large number of friends from out of town. All who attend will meet a pleasant company, hear fine music, and a good supper at our popular hotel.

2/18/82 Westmoreland:- The "good time coming" in anticipation by those who can enjoy a lively hop and good music is the social dance, to come off at Centennial hall on Friday evening of next week, 24th inst. Music, Merrill's orchestra, G.H. Long, prompter. Tickets to ball 75 cents. Supper at A. Thompson's, 75 cents. A cordial invitation to old and young. This hall, being pronounced by good judges as one of the best for dancing, and then with excellent music, as is sure to come from Merrill's orchestra, and the good supper which Mr. Thompson has the reputation of always furnishing, it may well be expected that there will be a large number present to enjoy themselves at this social dance.

East Sullivan:- The dance at Munsonville, February 3,

was well enjoyed by over fifty couples, ten couples attending from this place. An excellent supper was furnished by Mrs. G.S. Petts. W.W. Ball has commenced a dancing school in Munsonville.

((-))

2/25/82 Hinsdale:- Quite a number of our veteran dancers attended Captain Dickinson's anniversary "Old Folks' Ball", at the Lower Village hall in Ashuelot, on Wednesday evening, and report a glorious time. Burnett & Higgins' orchestra furnished excellent music. There was a fine supper provided for the company at the Hawkins House. The good old-fashioned dances of Money Musk Fisher's Hornpipe, Speed the Plow and Hull's Victory, were executed with a nimbleness and vigor such as old folks only know how to assume. These "old folks" ball", inaugurated by the Captain, are getting to be a permanent institution, and have already caused some of our old veterans who hadn't danced a step for this twenty years, to become as frisky as young colts, oblivious of the lateness of the hour as boys of sixteen. Those who want to keep young, must go to these balls every year.

Ashuelot:- The old dolks' anniversary ball, the 22d inst. at Lower Village hall, was a very enjoyable affair, made doubly so by celebrating at the same time, the birthday of the efficient floor manager Captain Ansel Dickinson. About sixty couples, old line dancers, participated, including delegations from Hinsdale and Northfield, who tripped the light fantastic toe until the wee small hours. Supper was served at the Hawkins House in truly artistic style, in perfect keeping with the well established reputation of the house, together with the beauty of the evening, it made the event one long to be remembered; and that the happy return of similar birthdays may be long continued to the Captain is the sincere wish of his friends, whose name, by the way, is legion.

((-))

3/4/82 City News:- The second of the select assemblies given by the Monadnock Encampment, I.O.O.F. will be on Wednesday evening next. Ninety-five couples attended the first, which was said to have been one of the pleasantest parties assembled in Cheshire hall for a long time.

Winchester:- The last and best of the Combination Dances will be held at town hall, Friday evening of this week. Burnett & Higgins' band furnish the music, which will be worth hearing; and the managers propose that ev ery one shall have a good time. Supper will be furnished at Richard's hotel. George always has something good, but he says he is going to do a little extra this time, which means a very nice supper.

Professor W.W. Ball's dancing class at town hall, Winchester, will meet Friday evening, March 17.

Munsonville:- Mr. W.W. Ball is teaching a dancing school here which is enjoyed by many of our young people

Marlow:- Colonel Petts proposes to have a social dance at the Forest House hall next Wednesday evening. So everybody may look out for a storm, that is just the Colonel's luck. But if it don't storm and is good traveling, he wants to see all of his friends. He is making ample arrangements for a crowd. Merrill's orchestra, George Long, prompter, will furnish music.

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3/11/82 City News:- Keene Quadrille band has been engaged to furnish music for a grand concert and ball, to be given in Claremont, March 17.

The second of the Odd Fellow's assemblies came off at Cheshire hall, Wednesday evening, when one hundred and ten couples were present.

Norman Denio, well known as one of the finest musicians in the city, toots his trombone in Slate's orchestra at

Northfield, Mass. this (Friday) evening.

Landlord M.J. Sherman of the Cheshire House, appreciating the promptness with which the fire department responded to the recent alarm of fire in the Cheshire House block, has tendered the use of his hall for an evening, for the benefit of the department. It has been decided to give a grand concert and dance, Friday evening, March 17. Music will be furnished by Dunbar's orchestra of Boston, for a concert from eight till ten and dancing till two o'clock, with such excellent music and the object for which the entertainment is given a large party may be expected.

Fitzwilliam:- The warrant for town meeting is out and as long as the proverbial moral law, having twenty-four articles, some, which no doubt will be passed quicker than they will be read. In the evening will be the annual town meeting ball with supper at Metcalf's.

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3/18/82 City News:- Professor W.W. Ball's dancing assemblies, at Liberty hall, closed last Saturday evening, with about eighty couples. These assemblies have been much enjoyed by all who have attended them. It has been decided to hold a few more at the same place; the next to be Friday evening, March 24.

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3/25/82 City News:- The Firemen's ball was largely attended, there being one hundred and fifty tickets sold, including gallery.

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4/1/82 City Notices:- Mrs. G.O. Teasdale, of New York City, who so successfully and satisfactorily taught dancing here last summer, will re-open her school about April 17th, and as a special inducement for a liberal patronage, will reduce her terms to $4.00, which fact we trust will be duly appreciated. The time and place of the opening lesson will be announced in these columns upon her arrival.

Munsonville:- The young people here are having more amusement than usual at this season of the year, many of them are attending the dancing school taught by Professor W.W. Ball, who understands his business well, as all will testify who visit his school. - - Then we have the Granite State Serenaders, a troupe of minstrels composed mostly of young men who work in the chair factory of L.J. Colony. They have been rehearsing for some time, and last week gave their first entertainment which was a decided success. At an early hour the hall was filled with people, many coming from Stoddard, Harrisville and Sullivan. The entertainment commenced at eight o'clock and lasted more than two hours. The music was excellent and many of the pieces were so well played as to cause a perfect roar lf laughter. All performed their part well, and could they have heard the remarks among the audience at its close, we think that they would have felt a little elated at their success, as all joined in saying the boys have done well. The entertainment closed with a dance, some twenty or more couples taking part.

4/8/82 Fitzwilliam:- There is to be a grand opening ball given by the new hotel proprietors on Friday, April 14. Slate's band furnishes the music. "Ye ancient people will sing ye ancient tunes and play ye fiddle and ye viol and on ye sounding brass instruments, on the third day of the week and eleventh of the fourth month, Anno Domini 1882".

4/15/82 Gilsum:- It was a rare treat to the young folks who attended the Fast Day ball at Ashuelot House, to see John Hammond, an old townsman of 83 winters, with Mrs. Sally Whitcomb of Swanzey, 75, to lead in a contra dance to the tune of Durang's Hornpipe; everything green wilted under their feet. Mr. Hammond remembers well, dancing with her in old Swanzey sixty years ago. In honor of the house, we wish to say there was a good assembly in attendance, say about forty couples; though the roads were very muddy.

Swanzey:- Professor W.W. Ball's dancing school closed its regular term Monday evening, when sixty couples were present. It was decided to hold three dances more: the first one at East Swanzey, Thursday evening the 20 instant, to which all are invited.

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4/22/82 Fitzwilliam:- The opening ball was not very well attended, but the hosts of Fitzwilliam House did all in their power to have those who did attend enjoy themselves. An excellent band, Slate's, six pieces, the Maple Leaf Glee Club of Gardner, Mass. which gave us several fine selections, and a bountiful supper. Judged by those that ought to know, it was the best ever offer ed in this town.

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4/29/82 City Notices:- Prof. W.W. Ball's dancing class at Liberty hall will hold its last assembly Saturday evening, April 29. Return checks will be given by the conductor to persons coming over the Ashuelot railroad to attend. Hours for dancing 7 till 11 o'clock. Single tickets 25 cents; per couple 50 cents.

West Swanzey:- Mr. A.G. Hill, proprietor of Surry hotel has an opening ball next Tuesday. West Swanzey Quad rille band of five pieces will furnish music for the oc casion; L. Hill and J.H. Barrus, prompters. All are cor dially invited, as a pleasant time may be expected.

Munsonville:- Professor W.W. Ball closed his dancing school last Tuesday evening. There will be a dance next Wednesday evening; a general invitation is extended to all who would like to join; good music will be furnish- ed, and Mr. Ball will do his best that all may have a good time.

PAINLESS FOLKLORE

SHAKER RITUAL

Shaker dances followed a complicated ritual. But the symbolic ideas are of interest to all. The dancers moved or shuffled to shake off sins of the flesh. Their upturned palms symbolized the receiving of blessings; the latter part of the dance illustrated the scattering of blessings to others.

LOG CABINS

The log cabin, often displayed as the symbol of pioneer America, is not American in origin. The technique of building with horizontal notched logs was brought to our country by Finnish settlers on the Delaware River.

SUPERSTITION

Appalachian mountain pioneers believed that erysipelas, which they called St. Anthony's fire, could be cured by the blood of a black cat.

Sassafras was used by American pioneers for tonic and medicinal purposes. But many warned about burning the wood in fireplaces or stoves because of the superstition that it would bring out the vile tempers of the family.

INHERITANCE POWDER

Arsenic has been called inheritance powder. Since the days of the Borgias it has been a proverbial means by which wealthy persons were killed by those who wished to hasten their inheritance.

MUSTACHES

Growing a mustache could be speeded up by rubbing the lip with the sap of a grapevine, according to a frontier folk belief.

HAMMOCKS

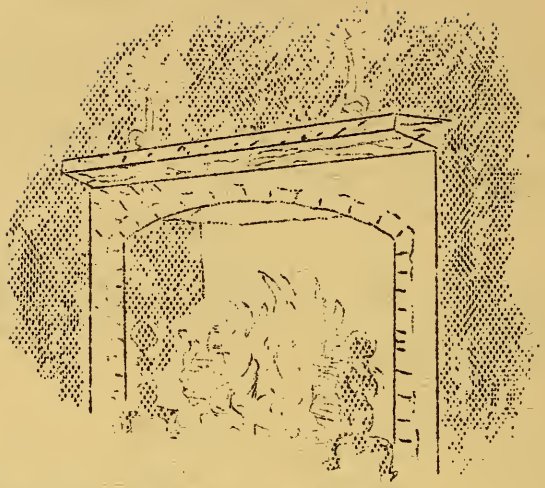
Christopher Columbus' men, exploring among the West Indian islands in October 1492, found that natives slept in "beds like nets of cotton." The sailors admired the huge woven hammocks, remarked on their advantage and convenience in a hot climate. Spaniards were the first to put hammocks on their ships.

THE FIRST SALMON

Pacific northwest Indians perform a "ceremony of the first salmon" when these fish begin their swim upstream. The first salmon caught is laid out carefully on the river bank with its head pointed upstream as a guide to other fish. It was thought that if this ceremony was ig nored the salmon, who were believed to be spirit people, would take offense and stay away.

ELFSHOT

Flint implements found by early farmers in England were called elfshot, because it was believed that they were made by supernatural beings - elves and fairies.



THE CHIMNEY CORNER

by DAN CAHALANE
Co. Clare, Ireland

When I was a child it was the custom in our house to sit round the fire at night and tell tales. I think our fire place must have been made for this special pur pose, for the grate was long and wide and held an enormous fire. In those days we used turf dug from the bog in the field behind our house.

A chain hung down from the chimney, for hanging kettles on and if you were to look up the chimney you could see the sky and the stars on a starry night, the chimney was so wide.

There were wooden seats built into each side of the chimney place. These had very high backs to keep out the draught and each seat could accomodate three grown ups.

Here gathered a varied collection of people on a winter's night and many were the weird tales that went up the chimney of ghosts and old customs and cures and queer happenings while the wind howled outside.

I remember there was old Meg long since dead, for she was well over eighty when she used to come to our house, although she was as straight as a rush, with jet black hair. She used to tell about the time she had seen a banshee. 'I saw her as plainly as I see you now' she would say, 'she was sitting on the branch of a tree combing her hair like a little old woman. I was so frightened I ran all the way home. I was afraid even to tell my own mother and I was never seen outside of the house for weeks after.'

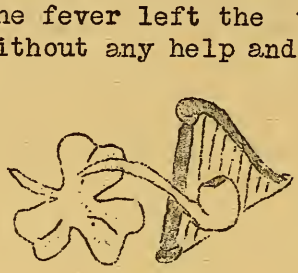
Most of those who used to sit around the fire said they heard the banshee the night before Old Meg died and they often talked about it afterwards, for Old Meg belonged to an old Irish family and the banshee is supposed to follow such.

Old Meg knew most of St. Columcille's prophecies and some that he didn't make. There was a tree growing outside our little town - all bent over to one side with the wind - and Old Meg used to say, St. Columcille prophesied that when that tree blew down it would be the end of the world.

Sometimes the talk came around to old cures. I remember one old woman saying, to put a large cabbage leaf next to your ribs and under your heart for stitch in the side, and a large black snail such as crosses your path in the evening before a rain for a corn between the toes, and to chew a piece of pitch-pine for a sore throat - the cure, of course, was to let the resin from the pine trickle slowly down your throat.

Sometimes they talked of the 'wise woman' who lived on the side of the mountain, who could work cures and charms. They used to tell about a woman who went to her, who suffered very badly from heart fever. She was so bad that she had to be helped up the mountain by two other women and they had to stop every so often, to

rest, sitting on walls and stones. At last they arrived at the wise woman's house and after she had recited a prayer she took three strands of wool from the woman's jumper and plaited them and put them under her left arm near her heart. The fever left the woman and she was able to walk home without any help and was never troubled since.



Sometimes they talked of superstitions - one old man used to say that a black pig was lucky but that a herd of black pigs was always seen in Ireland before a national calamity; that it was unlucky to pass a potato - you should always pick it up - for potatoes have eyes and can see and overlook; that when you cut your hair or your nails you should gather up the cuttings and put them under a stone, for you will need them all on the last day.

Most of them believed in fairies and there was one little, wizened woman who used to come to our fireside. She used to keep a little shop in the town, she had a tiny, tiny little voice and she used to say, 'when I was a child I went up the mountain one day and cut a fairy thorn and I never grew up since.'

But the latest hour of the night on the wildest night was the time they liked best for telling ghost stories and if you listened to them you could feel your scalp running cold under your hair - they talked of coaches, haunted houses and crowing hens; of ghouls and horses that were ridden by some ghostly rider during the night and lay panting and foaming the next morning; of a thing that sat on a wall by night and kept hopping though it had just a head on it, while the wind shrieked in the chimney and their voices became almost hollow

as they told the yarns. As they left, in a group, for their homes, they would pause a moment to thank their hosts and 'a blessing on this house and on all those living in it.'

CRAZY MOLL

There was once an old woman who lived in Boston and who was known as "Crazy Moll". It is said that she once "drove a Harvard student insane there". She used to sleep in the old graveyard. Some Harvard students unaware of her strange habits, and on a spree, went there with noisemakers one night, tooted their horns and loudly sang:

"Awake, ye dead!
Awake and prepare for the Judgement Day!"

The dead did not awake, but poor old "Crazy Moll" awoke, and, thinking she was done for, rose slowly from the ground nearby and shouted, "Good Lord! I am ready!"

The startled students affrighted at the sudden and strange apparition which so instantly "awoke" at their call, scattered in haste and horror as if pursued by the devil himself.

WHAT THEY SAY IN NEW ENGLAND

If you have clothes mended on your back, you will come to want.
There is never a good hand at cards until the four of clubs is in it.
To cure colic, stand on one's head for a quarter of an hour.
That which is bought cheap is generally the dearest.

It is a sign of good luck to fall up hill.

An extra plate at table set,
A hungry guest you soon will get.

See a pin and pick it up
All the day you'll have good luck.

A mackerel sky
Won't leave the ground dry.

Whistle to keep your courage up. In particular it is well to whistle when in the night you have to go along a lonely roadway.
Mist of frost on the 10th of March foretells a year of plenty.

Don't pull out that first gray hair. If you do, ten will grow in its place.
If, in arranging chairs, you accidentally place two chairs back to back, two strangers will enter your home shortly. Coming in one door and immediately leaving by another has the same meaning.

O Ξ O

There was an old fellow named Green
Who grew so abnormally lean
And flat and compressed
That his back touched his chest,
And sideways he couldn't be seen.

IMPOSSIBLE THINGS THAT KEEP ON HAPPENING

Pounding the sidewalks - catching a plane - raking someone over the coals - raining cats and dogs and turning purple with rage.
Leaving no stone unturned - being in one's cups - going on the warpath and lowering the boom.

CAN YOU REMEMBER?

What's become of the seal-skin caps, and where are the knitted mufflers, and the big mitts attached to string worn around the neck?
What has become of the hundreds of little girls who used to be seen on the streets wearing red and white barred stockings, with their legs looking like sticks of peppermint candy?
And where are the boy's red-topped boots, the boots with the brass toe-protectors? And the boy's shoes with the big nails in the heels?

Where are the sheaves of wheat and the colored pampas grass that stood in a vase on the floor? And the what-not that used to adorn the parlor corner?
What has become of mother's preserves, with the red sealing wax on top of the jar - - are there any more anywhere?

What about the little candy hearts, with mottoes or mushy sayings printed on them?
Are there any more boiled-egg dishes, with the hen sitting on the cover? Where are the milk pitchers in the shape of a cow? And where is father's mustache cup?

What has become of the mud-scraper that used to be on the front doorstep? And where are the iron animals that used to adorn the dooryard?
Where's the wooden ship in the glass bottle which no self-respecting bar could do business without?

When you "blubbered" if they sang, "She's Only a Bird in a Gilded Cage?"
When the wind revealed a red flannel petticoat and may be, just one or two stripes?

Do you remember? Really, it wasn't so long ago!

GOOD FOOD

A few months ago a long-time friend of ours suggested that we write a piece about chowders. Said some of his co-workers wanted to know our opinion of Manhattan -type clam, or fish chowder. We'll fo just that, but not this issue. We have to get into the right mood to think of the correct words to use against that gastrono mical abomination known as Manhattan clam chowder. The first perpetrator of that heretical deed should have been drawn and quartered, then hung up his thumbs to re volve slowly in the steam of his own blasphemy!

Tomatoes are all right enough in their place - which is NOT in a chowder! They are easy to grow and can quite easily become a drug on the market around the vege table and fruit stalls of a large city. Some buyer for a big hotel got a good buy on a carload lot of them, and the foreign chef, in desperation, to get tomatoes out of his kitchen, began putting them into everything on the menu.

But enough of this. It wasn't what we had in mind. We'll lay them out in lavender sometime. O.K. Fred?

The most significant ingredient in New England cook ing is common sense, a quality not necessarily exclusive to this part of the country, but just the same, an in-born characteristic of the people. Exotic seasonings and fancy trimmings have little place in our eatables. Yet

imagination, and distinction are in all of the dishes that come out of our kitchens.

Let us address ourselves to a lobster stew.

The first man to eat a lobster was a brave man indeed; he also was a starving man! No one, it is true has written an ode to,it, or otherwise immortalized it, as Charles Lamb immortalized roast pig. It merits such paens, for surely it is the recognized monarch of the crustaceans.

The making of a proper lobster stew permits of no fooling around. Simple as its ingredients are, they must be put together in an orderly manner and allowed to blend leisurely. Stirring and time are most important, the former to prevent curdling, the latter to "age" and so develpo the fine flavor to its fullest. If you're in a hurry to sit down to the table, then cook something else; save the lobster for another day. Here is the generally accepted method of preparing a lobster stew:

First boil or steam the lobster - a 2-pounder is about the right size. Remove the meat immediately, cutting it into medium-sized pieces. Save the fat, the tomalley, and the coral (if any). Using a heavy kettle, simmer the tomalley, etc. in ½ cup of butter for 7 or 8 minutes. Put in the chunks of lobster and cook for 10 monutes more over low heat. Remove from heat and let it cool a bit. Then add, over low heat, very slowly, 1 quart of milk, stirring constantly. As soon as all the milk is in, remove from heat.

Now comes the aging; no matter how much you are tempted, let the stew stand 5 to 6 hours before reheating for serving. When you do reheat, don't let it boil. Actually, the masters recommend 2 days for aging! Some cooks ass a cup of clam juice, claiming it brings out the flavor. It helps to stir occasionally while cooling.

Now there is a lobster stew!

If you've a mind for something a little fancier you might try this way sometime:

All you do that's different is to simmer the tomalley, etc. and lobster meat in ½ cup butter and an equal amount of sherry. A few dashes of Worcestershire sauce and some paprika give it a good zip. Use half milk and half light cream. Follow the same procedure for stirring and aging. , If you put the sherry in at the start, it permeates the stew but doesn't dominate it.

Much deserved praise has been heaped on blueberry pie - and rightly so - but too little attention had been given blueberry cake. Try this one:

½ cup butter	½ teaspoon salt
1 cup sugar	1 cup milk
2 eggs	1 cup blueberries
2 cups flour	cinnamon
3 teaspoons baking powder	sugar

Cream butter, add sugar, and cream again. Add beaten eggs, some of the flour with which salt and baking powder have been sifted. Then put in part of milk, more flour, more milk, blending after each addition.

Wash blueberries and dry them on a towel. Dust berries lightly with flour. Stir berries in the last thing. Mix a little cinnamon and a tablespoon or so of sugar together and sprinkle over top. Bake at 325 degrees for about 45 minutes.

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If you're wondering what to do on your Thanksgiving weekend, write to Glenn Bannerman, 3805 Seminary Ave. Richmond, Va. 23227, for information about their Holi day Weekend in the mountains of Virginia.